

1. 2.

p

Allegro vivace.

F. Liszt, Fantasie Robert der Teufel.

67.

ff *impetuoso*

F. Liszt, Fantasie Robert der Teufel.

Prestissimo.

68.

fff *fff*

Mouvement modéré de Valse.

F. Liszt, Danse macabre de C. Saint-Saëns.

69.

mf *staccato*

p

F. Liszt, Les cloches de Genève.

Animato.

70.

ff

Allegro. (♩ = 72.)

71.

ff

Tr. w.

rinf.

Tr. w.

ff

Trombe.

Tr. w.

F. Liszt, Illustrations du Prophète. Nr. 2, Les Patineurs.

Tr. w.

72.

Con brio.

f

Tr. w.

ten.

ten.

Animato.

F. Liszt, Illustrations du Prophète. Nr. 2, Les Patineurs.

73. *precipitato* *fff*

Allegro maestoso.

F. Liszt, Konzert Nr. 1, Esdur.

74. *Cadenza* *strepitoso* *ff*

8 *mf*

Allegro.

F. Liszt, Mazeppa. Etüde.

75. *8* *ten.* *3*

8 *il più forte possibile*

poco rallent.

Mosso.

F. Liszt, Harmonies du soir.

76.

76.

sf

poco rall.

sf

Allegretto molto moderato.

F. Liszt, Illustrations du Prophète. Nr. 2, Les Patineurs.

77.

77.

ff con strepito

ff

F. Liszt, Galop chromatique.

78. **Presto.**
ff marcatissimo

8

79. **Presto.**
f

8

80. **Presto.**
fff animato *sf strepitoso*

81. **Molto animato.**
sf rinforzando *poco ritenuto* *fff*

82. **Molto animato.**
rinf.

Allegro.

F. Liszt, Mazeppa. Etüde.

83.

ff

Measures 83 and 84 of Liszt's Mazeppa Etude. Measure 83 is marked *ff*. Measure 84 is marked *rit.* and *3*.

Allegro deciso.

F. Liszt, Konzert Nr. 2, Adur.

84.

*p**più dim..*

Measures 84 and 85 of Liszt's Concert No. 2. Measure 84 is marked *p*. Measure 85 is marked *più dim..*

Allegro agitato.

F. Liszt, Konzert Nr. 2, Adur.

85.

*f**cresc..*

Measures 85 and 86 of Liszt's Concert No. 2. Measure 85 is marked *f*. Measure 86 is marked *cresc..*

Measures 86 and 87 of Liszt's Concert No. 2. Measure 86 is marked *ff*. Measure 87 is marked *rinforzando*.

Andante moderato.

F. Liszt, Rhapsodie espagnole.

86.

*f**sf**stringendo il tempo**f*

Measures 86 and 87 of Liszt's Rhapsodie espagnole. Measure 86 is marked *f*. Measure 87 is marked *sf*. The tempo is marked *stringendo il tempo*.

87. *f* *molto rinforzando*

Lw. V* Lw. V* Lw. V*

Vivace.

F. Liszt, Rhapsodie hongroise Nr. 2.

87. *stringendo* *f*

Lw. V* Lw. V* Lw. V* Lw. V* Lw. V* Lw. V*

Con moto.

F. Liszt, Années de Pèlerinage. Nr. 5.

88.

88.

rinf.

ff

Mouvement modéré de Valse.

F. Liszt, Danse macabre de C. Saint-Saëns.

89.

89.

ff

ff strepitoso

Moderato.

F. Liszt, Ballade Fliegender Holländer.

90.

ff *stringendo* *accel.* *fff*

trillo

Allegro eroico.

F. Liszt, Rhapsodie hongroise Nr. 14.

91.

Animato.

F. Liszt, Fantasie und Fuge über das Thema B-a-c-h.

92.

fff *Trillo ben in tempo*

Allegro vivace.

F. Liszt, Rhapsodie hongroise Nr. 14.

93.

Measures 93-100 of the Rhapsodie hongroise Nr. 14. The score is in 2/4 time, key of B-flat major. It features a series of chords and arpeggiated figures in both hands, with a forte (*f*) dynamic. A bracket above measures 93-94 is labeled '4'. A bracket above measures 95-96 is labeled '8'. The piece concludes with a *rinf. assai* (rinforzando assai) marking.

Allegretto.

F. Liszt, Illustrations du Prophète. Nr. 2, Les Patineurs.

94.

Measures 94-100 of the Illustrations du Prophète. Nr. 2, Les Patineurs. The score is in 3/4 time, key of C major. It features a series of chords and arpeggiated figures in both hands, with a forte (*f*) dynamic. A bracket above measures 94-95 is labeled '8' and 'glissando'. A bracket above measures 96-97 is labeled '8'. The piece concludes with a *rinforzando assai* (rinforzando assai) marking.

Moderato.

strepitoso

F. Liszt, Paraphrase Gaudeamus igitur.

95.

*fff**glissando*

Con moto. (♩ = 92.)

J. Raff, La Ciceronella. Op. 165. (Var. I.)

96.

*p**mf*

Allegro.

J. Raff, Suite .Bdur, Op.204. (Nr. 3, Rigaudon.)

97.

*mf**f**f*

Allegro deciso.

J. Raff, Suite. Op.91.

98.

ff

Allegro.

J. Raff, Oktaven-Etüde.

99.

*poco rit.**p*



100. *Allegro non troppo.* 8 J. Raff, Cachoucha. Op. 79.

101. *Moderato.* 8 J. Raff, Fantasia Barbier.

ff quasi trillo doppio

8

102. *Allegro energico.* 8 J. Raff, Suite. Op. 91.

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Allegro vivace.

F. Bendel, Sakontala, Op.417.

103. *f* *p* *cresc.* *f*

8

Ed. *

Louis Brassin, Aus Wagners Ring des Nibelungen.

104. *f* *ff*

Theodor Kullak, Air du Freischütz. Nr. 1.

105. Allegro.

Franz Kullak, Rondo aus dem Violin-Konzert Ddur von Beethoven.

106. Solo. *ten.* *ten.* *ten.* *ff*

Ed. *

ten. *ff*

Ed. *

pp *cresc.* *Tutti.* *cresc.*

Ed. *

cresc. *ff*

107. *Molto allegro.* $\frac{5}{2}$

con tutta forza *con bravura* *ff*

M. Moszkowski, Walzer Adur. Op. 17 Nr. 3.

108. *Allegro moderato.* *con strepito*

mf *cresc.* *molto* *ritard.* *ff*

simile

M. Moszkowski, Valse Edur. Op. 34 Nr. 1.

109. *Allegro non tanto.* ($\text{♩} = 138$)

ff *martellato*

X. Scharwenka, Konzert Bmoll. Op. 32.

ff

110. *Allegro molto.*

f

A. Rubinstein, Le bal. Op. 14.

Allegro.

A. Rubinstein, Etüde. Op. 23. Nr. 2.

111.

111. *p*

Moderato assai.

A. Rubinstein, Csardas. Op. 82 Nr. 2.

112.

112. *f*

113. *Allegro.* A. Rubinstein, Mazurka. Op. 82 Nr. 4.

114. *Allegro.* A. Rubinstein, Konzert Esdur. Op. 94.

115. *Allegro moderato.* A. Rubinstein, Konzert Esdur. Op. 94.

*)

Allegro energico.

Ed. Mertke, Impromptus à la Valse. Op.13 Nr. 11.

116.

ff *feroce*

pp *due corde*

tutte corde

ff *ff*

Con fuoco. (♩. = 100.)

Ed. Mertke, Paraphrase Walküre. Op. 16.

117.

Con fuoco. (♩. = 100.)

ff

sempre ff

Ed. Mertke, Paraphrase Walküre. Op. 16.

This image shows a page of a musical score, likely for a string quartet, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 4/4. The score includes the following markings and features:

- System 1:** Labeled "string." in the first staff. The second staff has a "2a." marking.
- System 2:** Continues the musical notation.
- System 3:** Continues the musical notation.
- System 4:** Includes the tempo marking "a tempo" and the tempo range "♩. = 100 - 108." in the right staff.
- System 5:** Includes the marking "poco rit." in the first staff and "sempre ff" in the second staff.
- System 6:** Includes the marking "pp più lento dolce ed espressivo" in the first staff.
- System 7:** Labeled "string." in the first staff and "cresc." in the second staff. The system ends with a "ff" marking.

The notation is complex, with many beamed notes and rests, indicating a fast and intricate piece of music.

Allegro maestoso. (♩ = 96.)
(Aus dem Gibichungen-Motiv.)

Ed. Mertke, Paraphrase Götterdämmerung. Op. 18.

118.

p

♩.

*

♩.

*

♩.

♩.

*

♩.

♩.

*

♩.

*

♩.

♩.

♩.

♩.

ff

♩.

♩.

*

♩.

♩.

*

♩.

♩.

♩.

*

♩.

♩.

♩.

♩.

*

Tranquillo. (♩ = 92.)

Ed. Mertke, Paraphrase Parsifal. Op. 19.

119.

più tranquillo
pp (Glockenmotiv.)

cre

- scen

- do

♩.

*

poco a poco

3

dimi

3

nuen

3

do

ri

te

nu - to

Moderato. (♩ = 80.)

dolce ma espressivo

cre - do

f *rit.* *ff*

Allegretto.

Ed. Grieg, Klavierstücke. Op. 41 Nr. 5. (Die Prinzessin.)

120. *p*

ff

Meno allegro e maestoso.

Ed. Grieg, Ballade in Form von Variationen über eine norwegische Melodie. Op. 24. (Var. XII.)

121. *fff con tutta forza*

ff

Allegro moderato.

Ed. Grieg, Konzert Amoll. Op. 16.

122. *ff* *ff*

ff

Allegro moderato.

H. v. Bülow, Capriccio. Op. 17^b

123. *ff* *ff* *sempre sf*

C. Tausig, Ungarische Zigeunerweisen.

124. **Presto.** *mf* *più cresc.*

C. Tausig, Militärmarsch von F. Schubert.

125. **Allegro vivace.** *ff*

C. Tausig, Toccata u. Fuge Dmoll von J. S. Bach.

126. **Allegro.** *mf*

Molto Allegro con fuoco.

J. Brahms, Sonate Cdur. Op. 1.

127. *fff molto pesante* *rit.* *a tempo* *staccatissimo e marcato*

Allegro.

J. Brahms, Sonate Cdur. Op. 1.

128. *ff* *poco rit.*

8 *sf* *ff*

Risoluto.

J. Brahms, Variationen und Fuge
über ein Thema von Händel. Op. 24. (Var. IV.)

129. *stacc* *sf* *sf* *sf*

sf *sf* *f* *sf* *sf*

sf *sf* *sf* *sf* *f* *f*

130. *Presto.* *ff* *glissando* *ben marcato* *J. Brahms, Ungarische Tänze.*

This musical exercise is in 2/4 time. It begins with a forte (*ff*) dynamic and a *Presto* tempo. The first section, marked *glissando*, spans measures 8 to 13. The second section, marked *ben marcato*, starts at measure 11 and continues. The score includes various fingering numbers (1-5) and articulation marks.

131. *Maestoso.* *ff* *J. Brahms Konzert Dmoll. Op. 15.*

This musical exercise is in 6/4 time. It begins with a forte (*ff*) dynamic and a *Maestoso* tempo. The score includes various fingering numbers and articulation marks.

molto cresc. *mf* *ff* *J. Brahms, Variationen über ein ungarisches Lied. Op. 21 Nr. 2. (Var. IV.)*

This musical exercise is in 3/4 time. It begins with a *molto cresc.* (much crescendo) section, followed by a *mf* (mezzo-forte) section, and ends with a *ff* (fortissimo) section. The score includes various fingering numbers and articulation marks.

132. *Allegro.* *ff* *ff* *sost.*

This musical exercise is in 3/4 time. It begins with a forte (*ff*) dynamic and an *Allegro* tempo. The score includes various fingering numbers and articulation marks.

Non troppo presto.

J. Brahms, Var. über ein Thema von Paganini.
Op. 35. (1. Heft, Var. IV.)

133.

Vivace.

J. Brahms, Var. über ein Thema von Paganini.
Op. 35. (2. Heft, Var. XI.)

134.

non legato e scherzando

Etwas langsam.

E. d'Albert, Acht Klavierstücke. Op. 5 Nr. 5.

135.

*pp feierlich**sehr gebunden*

*Allegro con fuoco.
tutta forza*

C. Saint-Saëns, Konzert Nr. 1, Ddur. Op. 17.

136.

Andante sostenuto quasi adagio. (♩ = 84.)

C. Saint-Saëns, Konzert Nr. 1, Ddur. Op. 17.

137.

mf

cresc.

dim.

p molto espress.

marcato

tr.

delicatissimo

rit.

Presto. (♩ = 120.)

138.

C. Saint-Saëns, Konzert Nr. 2, Gmoll. Op. 22.

139.

Presto. (♩ = 120.)

Animato.

C. Saint-Saëns, Konzert Nr. 2, Gmoll. Op. 22.

140.

ff

sempre legato

Andante sostenuto.

(Chaque temps comme deux de la mesure précédente.)

Presto. (♩ = 120.)

C. Saint-Saëns, Konzert Nr. 2, Gmoll. Op. 22.

141.

Allegro non troppo. (♩ = 132.)

C. Saint-Saëns, Konzert Nr. 3, Esdur. Op. 29.

142.

Allegro non troppo. (♩ = 132.)

C. Saint-Saëns, Konzert Nr. 3, Esdur. Op. 29.

143.

Allegro. (♩ = 184.)

C. Saint-Saëns, Konzert Nr. 4, Cdur. Op. 44.

144.

Andantino malinconico.

C. Saint-Saëns, Étude.

145.

Allegro furioso.

P. Tschaïkowsky, Impromptu. Op. 1. Nr. 2.

146.

Allegro giusto.

P. Tschaïkowsky, Capriccio. Op. 8.

147.

Allegro con spirito.

P. Tschaikowsky, Konzert Bmoll. Op. 23.

148.

148. *f*

cresc.

P. Tschaikowsky, Valse - Caprice. Op. 4.

149.

Mosso.

f

mf

pf *crescendo poco a poco*

ff

150.

Allegretto.

P. Tschaiikowsky, Mazurka. Op. 9 Nr. 3.

Allegro.

151.

151. *f* *pf* *ff*

f *pf* *ff*

fussai *ff* *f* *ff*

ff

Allegro brillante.

152.

152. *f*

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Fingerings are indicated by numbers 1-5. Dynamic markings include *meno f*, *legato*, *cresc.*, *ff*, *pf*, *mf*, and *f*. There are also first and second endings marked with '1.' and '2.'. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

System 1: *meno f*, *legato*, *cresc.*

System 2: *ff*, *meno f*, *pf*, *cresc.*

System 3: *ff*, *pf*, *ff*, *mf*, *pf*, *mf*, *ff*

System 4: *f*

System 5: *ff*

Allegro moderato.

P. Tschaïkowsky, Scherzo à la russe. Op. 1 Nr. 1.

153.

*ff**fff**staccato*

8

Piano introduction for the first system, measures 1-8. The music is in B-flat major, 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

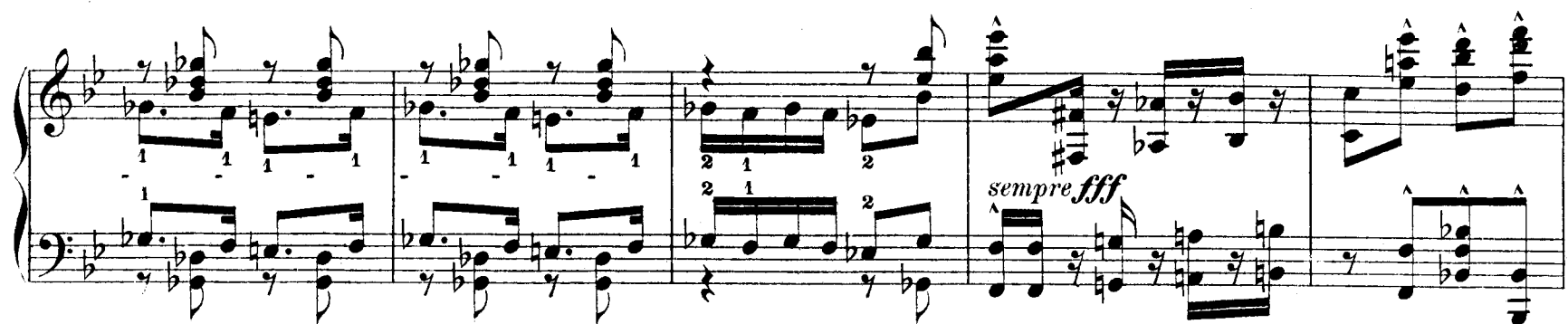
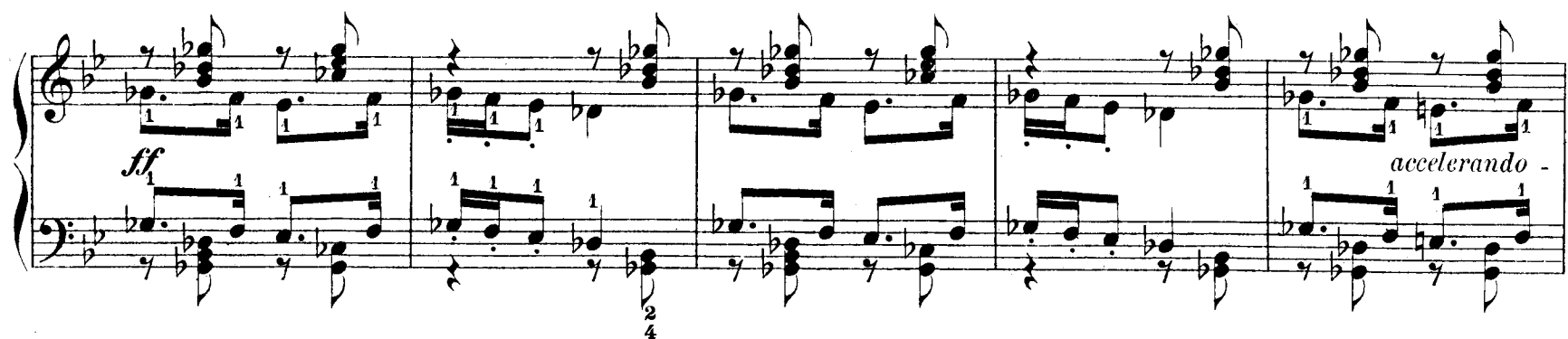
Presto.

Vocal entry and piano accompaniment for the second system, measures 1-8. The tempo is marked **Presto.** The vocal line begins with the lyrics "mf po - co a po - co". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

Vocal entry and piano accompaniment for the third system, measures 1-8. The vocal line continues with the lyrics "cre - scen - do". The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.

Piano accompaniment for the fourth system, measures 1-8. The music continues with the eighth-note pattern in the left hand and chords in the right hand.

Piano accompaniment for the fifth system, measures 1-8. The music continues with the eighth-note pattern in the left hand and chords in the right hand.



First system of musical notation, measures 1-4. The music is in B-flat major (two flats) and 4/4 time. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A fortissimo (*fff*) dynamic marking is present in the first measure.

Second system of musical notation, measures 5-8. The musical texture continues with eighth-note chords in the right hand and a consistent eighth-note bass line in the left hand.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked with a dashed line and the number 8, indicating an eighth-note pattern. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are marked with a dashed line and the number 8. The right hand features eighth-note chords, and the left hand has an eighth-note bass line. The system concludes with the instruction *molto crescendo*.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 are marked with a dashed line and the number 8. The right hand plays sustained chords, while the left hand features a melodic line. The system ends with four measures of fortissimo (*ff*) chords in the right hand and a final bass line in the left hand.

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Emil Kronke.

Balladen, Op. 23, Gmoll, Op. 38,

Fdur, Op. 47, Asdur / Berceuse,

Op. 57, Desdur; Fantaisie-Impromptu,

Op. 66, Cismoll / Impromptu,

Op. 29, Asdur / Mazurkas, Op. 17

Nr. 4, Amoll, Op. 24 Nr. 3, Asdur,

Op. 33 Nr. 4, Hmoll / Nocturnos,

Op. 9 Nr. 2, Esdur, Op. 15 Nr. 2,

Fisdur, Op. 27 Nr. 1, 2, Cismoll und

Desdur, Op. 32 Nr. 1, Hdur, Op. 37

Nr. 1, 2, Gmoll und Gdur, Op. 72 a,

Emoll / Oeuvres posth., Nocturne

Cismoll, Valse Emoll / Polonaisen,

Op. 26 Nr. 1, Cismoll, Op. 53, Asdur /

Prélude, Op. 28 Nr. 15, Desdur /

Scherzo, Op. 31, Bmoll / Trauerm.

aus Op. 35, Bmoll / Valses, Op. 18,

Esdur, Op. 34 Nr. 1, 2, Asdur u. Amoll,

Op. 42, Asdur, Op. 64 Nr. 1, 2, Desdur

und Cismoll, Op. 69 Nr. 1, Fmoll